

MUSIC - UNIVERSITY OF TORONTO



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SCHOTT FRÈRES

ÉDITEURS DE MUSIQUE

Rue Saint-Jean, 30 -- BRUXELLES

TÉLÉPHONE • 121.22

IMPRIMÉS

M *Cantate inaugurale*
Gilson

511

Hert & Paul pi'au

M
1533
G45C3





M
1533
G+5C3

CANTATE

pour l'Inauguration de
L'EXPOSITION INTERNATIONALE DE BRUXELLES, 1897.

G. ANTIEUNIS.

Paul GILSON.

Très lent.

Sopranos.

Contraltos.

Ténors.

Basses.

Très lent.

PIANO.

f Trompettes *p* au loin. *f* *p*

Très modéré.

rit. *pp*

Orch. *mf* *ff*

mf *pp* *f*

First system of musical notation. The bass staff features a series of eighth notes with accents, starting with a *ff* dynamic marking. The treble staff is mostly empty.

Second system of musical notation. The bass staff continues with eighth notes, marked *mf*. The treble staff has a few notes, marked *pp*. A *f* dynamic marking appears in the bass staff towards the end of the system, followed by the instruction *dim. peu à peu*.

Third system of musical notation. The bass staff has a triplet of eighth notes marked *mf* and *dim.*. The treble staff has a few notes marked *f*. The system ends with a *p* dynamic marking in the bass staff.

Fourth system of musical notation. The bass staff features a triplet of eighth notes marked *mf*, followed by a *ff* dynamic marking. The treble staff has a few notes marked *mf*. The system ends with a *mf* dynamic marking in the bass staff.

Fifth system of musical notation. The bass staff has a triplet of eighth notes marked *p*. The treble staff has a few notes marked *p*. The system ends with a *mg.* dynamic marking in the bass staff. Above the system, the text "Trompettes lointaines." is written.

Sixth system of musical notation. The bass staff has a triplet of eighth notes marked *ppp*. The treble staff has a few notes marked *ppp*. The system ends with a *ppp* dynamic marking in the bass staff.

(M. $\text{♩} = 60$)

Ténors.. (I)

mp

5

Sa-lut à toi, Sa - lut, grande et noble paix. Toi qui fi -

Basses. *mp*

Sa-lut à toi, Sa - lut, grande et noble paix. Toi qui fi -

pp

dèle a gar - dé l'hé - ri - ta - ge, Où tu nous com - bles de bien -

dèle a gar - dé l'hé - ri - ta - ge, Où tu nous com - bles de bien -

6

faits — A toi d'a - bord no - tre chant, notre homma - ge, A toi

faits — A toi d'a - bord no - tre chant, notre homma - ge, A toi

Ténors.

Basse.

no - tre chant, notre hom - ma - ge!

no - tre chant, notre hom - ma - ge!

*dolce**marc.*

(II)

Sopranos(Enfants)

7

O Paix di vi-ne, en

*dolciss.**poco marc.*

qui tout notre œuvre hu-main

Pui - se sa foi quand tu

8.....

8

viens nous sou - ri - re! Et vers son but di-vin tu gui - des.

8.....

L'hu - ma - ni - té, qui te suit libre et fiè -

Soprano. *cresc.* (III) *tutti.* *ff*

Contralto. re. Tu gui-des l'hu - ma-ni - té fière et li - - - bre. A cet-te *ff*

Ténors. A cet-te *ff*

Basse. A cet-te *ff*

A cet-te

ff

9

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

fê - te, tour - noi que le ciel bé - nit,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

Où tu pa-rai-s fiè-re de tes ri-ches-ses,

10

Où c'est ta voix qui nous ras-sem-ble, Pro-di-gue à

Où c'est ta voix qui nous ras-sem-ble, Pro-di-gue à

Où c'est ta voix qui nous ras-sem-ble, Pro-di-gue à

Où c'est ta voix qui nous ras-sem-ble, Pro-di-gue à

Soprano.
 tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Contralto.
 tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Ténors.
 tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

Basse.
 tous, joie, hon - neurs et lar- ges - ses! Pro - di- gue à tous honneurs et

11

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

joie et lar- ges - ses! _____

Modéré.

dim. *più p*

f mg: *p*

12

pp

Trompettes.

(I) (M. ♩ = 72)

Sopranos.

Filles et Garçons.

Tromp.

Vous, ra - ce brune et

blon - de, Vous hô - tes at - ten - dus, Qui

13

des con-fins du mon - de nous ê - tes ac - cou -

rus, Ri - vaux, a - mis sin -

cè - res, O peu - ples, peu - ples frè - res, Soy-

14

ez les bien - ve - nus!

Sopr. *p* Voi - ci l'instant. A - ler - te! les
 Contr. *p* Voi - ci l'instant. A -
 Tén. *pp* Voi - ci l'instant. A -

pal - mes et les fleurs, Par - mi la lice ou
 ler - te! les pal - mes et les fleurs Par -
 ler - te! les pal - mes et les fleurs Par -

ver - te, at - ten - dent les vain - queurs. Cueil -
 mi la lice ou - ver - te, at - ten - dent les vain -
 mi la lice ou - ver - te, at - ten - dent les vain -

cresc.

15

lez troupe a - guer - ri - e des Arts, de l'In - dus -
 queurs. Cueil - lez donc, troupe a - guer - ri - e des beaux
 queurs. Cueil - lez donc, troupe a - guer - ri - e des beaux

tri - e et des ar - dus la - beurs. Ve -
 Arts, de l'In - dus - tri - e et des ar - dus la - beurs.
 Arts, de l'In - dus - tri - e et des ar - dus la - beurs.

nez, a - mis sin - cè - res, Ve - nez, ô peu - ples
 Ve - nez a - ler - - tes, O peu - ples
 ac - cou - rez a - ler - - tes, dans la li - ce ou -

frè - res! Vous hô-tes at-ten - dus, Soy - ez les bien ve -

frè - res! Vous hô-tes at-ten - dus, Soy - ez les bien ve -

ver - te accou - rez a - ler - tes

Basses.

En - trez d'un pas a - ler - te, Par - mi la lice ou -

cresc.

più f

En animant peu à peu.

nus. Les pal - mes et les fleurs at-ten - dent les heureux vain -

nus. Les pal - mes et les fleurs at-ten - dent les heureux vain -

dans la li - ce, Les pal - mes et les fleurs at-ten - dent les heureux vain -

ver - te. Les pal - mes et les fleurs at-ten - dent les heureux vain -

pp

cresc.

En animant peu à peu.

p

cresc.

17

queurs! _____

queurs! _____

queurs! _____

queurs! _____

f *mf* *dim.*

Tromp.

Modérément animé.

p cresc. *ff*

(I) (M. ♩ = 104)
Sopranos

18

Si vous cueillez à pleines mains, Nous

dim. *p*

vous di-rons nos vieux re - frains, Nous vous dirons nos vieux re-frains,

Gai! qui fê - tent le mois de mai, Gai le mois de mai!

2 Tromp.

19 *mf* (II)

Ces chants, l'é-cho de nos é-bats, Ryth - mant nos dan-ses

pas à pas, — Ryth - mant nos dan-ses pas à pas, Gai! Aux rondes du

20

mois de mai! Gai le mois de Mai!

cresc.

cresc.

21

pp

Tromp. *I^{ers} Sop.*
Ces chants qui font aux

f carillons

22

yeux ravis Mous - ser les biè - res du pays, — Les biè - res blon - des

cresc.

du pays, Gai! au souffle du mois de mai, Gai le mois de Mai!

f

23

dim. mf cresc.

ff

24

Trompettes. Tromp. Sopr. Ils Per cresc. sf

(IV)

chantent fiers la li - berté, Ils chantent fiers la li - berté, Et p stacc. sf

rient na - ifs dans leur gai - té, Gai! quand brille le mois de Mai! sf

25

Sop.

cresc.

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

p cresc.

Gai marquons le pas!

Place à nos é -

*pp**cresc.*

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

*pp**cresc.*

Gai le mois de Mai!

Gai marquons le pas!

Place à nos é -

*più f**p*

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

bats!

Mous - se bière de nos pays

Et pé-tille à nos yeux ravis!

26

f Tour - ne, ron - de; ser - rons les mains!

f Tour - ne, ron - de; ser - rons les mains!

mf Tourne et chan-te nos vieux re-frains,

mf Tourne et chan-te nos vieux re-frains,

mf

p cresc.

1^{er} et 2^e Sopranos.

f Voix na - ï - ves de nos gaîtés

p cresc. Gai! marquons le

p cresc. Gai! marquons le

cresc. de nos libertés les fiers é-chos

p cresc. Gai! marquons le

cresc. de nos libertés les fiers é-chos

p cresc. Gai! marquons le

cresc.

p cresc.

f

27

pas et place à nos é - bats à nos é -

pas et place à nos é - bats à nos é -

pas et place à nos é - bats à nos é -

pas et place à nos é - bats place à nos é - bats à nos é -

più f

1 2 3

f bats. *f* 2^{ds} Sop. Gai! le mois de

f bats. *f* Gai! le mois de

f bats. *f* Gai! le mois de

f bats. *f* Gai! le mois de

ff *ff*

1. Sop. *f* Gai! le mois de Mai! Gai! le mois de Mai! *p dim.*

2. Sop. Mai! Gai! le mois de Mai! *p dim.* Gai! le

Contr. Mai! Gai! le mois de Mai!

Ténors *f* Gai! le mois de Mai! Gai! le mois de Mai! *p dim.*

Basses. Mai! Gai! le mois de Mai! *p dim.* Gai! le

dim. *p*

1. Sop. *p* Gai le mois de Mai!

2. Sop. *p* mois de Mai!

Tén. *p* Gai le mois de Mai!

Basse. *p* mois de Mai!

p cresc. poco a poco

cresc. *f*

2/4

8.....

con 8 ad lib.....

sf *ff*

2w.

1.2.
Sop. *ff*

Contr. *ff*

Tén. *ff*

Bas. *ff*

Gail! le mois de Mai!

30

1 2

3

ad lib. au signe
page 27

Lentement.

marc.

marc.

First system of musical notation, piano and bass staves, 9/8 time signature, key of B-flat major. Dynamics include *p* and *sf*. Tempo markings are *Lentement.* and *marc.*

Très animé.

Second system of musical notation, piano and bass staves. Dynamics include *f* and *cresc.* Tempo marking is *Très animé.*

f en animant peu à peu

Third system of musical notation, piano and bass staves. Dynamics include *pp* and *f*. Tempo marking is *Lentement*.

Lentement

marc.

Fourth system of musical notation, piano and bass staves. Dynamics include *mf* and *sf*. Tempo marking is *marc.*

marc

Fifth system of musical notation, piano and bass staves. Dynamics include *p*, *sf*, and *fp*. Tempo marking is *Assez animé.*

en animant

Assez animé.

Sixth system of musical notation, piano and bass staves. Dynamics include *sf lungement* and *dim.* Tempo marking is *Assez retenu.*

Tromp.

Assez retenu.

sf lungement

dim.

First system of musical notation. The treble clef staff contains a melodic line with a half note, a quarter note, and a half note. The piano accompaniment in the grand staff features a complex texture of chords and moving lines. A dynamic marking *p* (piano) is present in the right hand of the piano part.

Second system of musical notation. The treble clef staff continues the melodic line. The piano accompaniment shows a crescendo leading to a dynamic marking *f* (forte). The system concludes with a dynamic marking *mf* (mezzo-forte) and a *marc.* (marcato) instruction.

Third system of musical notation. The treble clef staff features a melodic line with a crescendo leading to a dynamic marking *f* (forte). The piano accompaniment includes a dynamic marking *p* (piano) and a *marc.* (marcato) instruction.

Fourth system of musical notation. The treble clef staff begins with a dynamic marking *mf* (mezzo-forte) and a *poco f* (poco forte) instruction. The piano accompaniment includes a dynamic marking *poco f marc.* (poco forte marcato).

Fifth system of musical notation. The treble clef staff begins with a dynamic marking *dim.* (diminuendo). The piano accompaniment includes a dynamic marking *f* (forte) and a *mf* (mezzo-forte) instruction.

Sixth system of musical notation. The treble clef staff begins with a dynamic marking *f* (forte). The piano accompaniment includes a dynamic marking *p* (piano) and a *f marc.* (forte marcato) instruction.

First system of musical notation. The treble staff features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with eighth notes. A *dim.* (diminuendo) marking is present above the first measure of the bass staff. A triplet of eighth notes is marked with a '3' in the second measure of the bass staff.

Second system of musical notation. The treble staff continues the melodic line with various ornaments and slurs. The bass staff has a more active role with eighth and sixteenth notes. A *marc. ff* (marcato fortissimo) marking is placed above the middle of the system, followed by a *f* (forte) marking. A 4/4 time signature change is indicated above the treble staff. A triplet of eighth notes is marked with a '3' in the bass staff.

Third system of musical notation. The treble staff features a dense texture of beamed sixteenth notes. The bass staff has a more melodic line with slurs and accents. A *Tr.* (trill) marking is at the end of the system. A triplet of eighth notes is marked with a '3' in the bass staff.

Fourth system of musical notation. The treble staff has a dense texture of beamed sixteenth notes. The bass staff has a more melodic line with slurs and accents. A *dim* (diminuendo) marking is above the first measure of the treble staff. A *pp dolce* (pianissimo dolce) marking is above the middle of the system. A *cantabile* marking is below the bass staff. A triplet of eighth notes is marked with a '3' in the bass staff.

Fifth system of musical notation. The treble staff features a dense texture of beamed sixteenth notes. The bass staff has a more melodic line with slurs and accents.

First system of musical notation. The upper staff is in treble clef with a key signature of four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature (C). It contains a series of eighth-note chords. The lower staff is in bass clef with the same key signature and common time. It begins with a forte (*f*) dynamic, followed by a triplet of eighth notes marked with an accent (>) and a piano (*pp*) dynamic. A *pizz* (pizzicato) instruction is placed above the staff. The system concludes with a 2/4 time signature change and a common time signature (C) with a repeat sign.

Second system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). The system is preceded by a dotted line with the number 8, indicating an 8-measure rest.

Third system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef. The system is preceded by a dotted line with the number 8, indicating an 8-measure rest. The system concludes with a forte (*ff*) dynamic marking.

Fourth system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). A *poco cresc.* (poco crescendo) instruction is placed above the staff. The system is preceded by a dotted line with the number 8, indicating an 8-measure rest. The system concludes with a piano (*pp*) dynamic marking.

Fifth system of musical notation. The upper staff continues with eighth-note chords in treble clef. The lower staff features a series of half notes in bass clef, each marked with an accent (^). The system is preceded by a dotted line with the number 8, indicating an 8-measure rest. The system concludes with a piano (*p*) dynamic marking.

This page contains six systems of musical notation for piano, likely from a 19th-century manuscript. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Dynamic marking: *pp*.
- System 2:** Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active accompaniment. Dynamic markings: *pp* and *cresc.* leading to *f*.
- System 3:** Treble and bass staves. Treble staff features a complex melodic line with triplets. Bass staff has a rhythmic accompaniment. Dynamic markings: *ff*, *pp*, and *cresc.* leading to *f*.
- System 4:** Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a rhythmic accompaniment. Dynamic markings: *ff*, *dim.*, *p*, and *cresc.* leading to *f*.
- System 5:** Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a rhythmic accompaniment. Dynamic markings: *ff* and *p*.
- System 6:** Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a rhythmic accompaniment. Dynamic markings: *f* and *f*.

The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings. The page is numbered 26 in the top left corner.

First system of musical notation. Treble and bass staves. Treble staff begins with a *fp* dynamic. The system concludes with a *f* dynamic. There are various slurs and accents throughout.

Second system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic, followed by a *dim.* (diminuendo) marking. The system concludes with a *p cresc.* (piano crescendo) marking. There are various slurs and accents throughout.

Third system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic, followed by a *più f* (further fortissimo) marking. The system concludes with a *ff* dynamic. There are various slurs and accents throughout.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a *fff* (fortississimo) dynamic. The system concludes with a *fff* dynamic. There are various slurs and accents throughout.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic. The system concludes with a *ff* dynamic. There are various slurs and accents throughout.

Sixth system of musical notation. Treble and bass staves. Treble staff begins with a *ff* dynamic. The system concludes with a *dim.* (diminuendo) marking. There are various slurs and accents throughout.

First system of the musical score. The treble clef staff contains chords with a *cresc.* (crescendo) marking. The bass clef staff features a triplet of eighth notes. The system concludes with a *mf* (mezzo-forte) dynamic marking.

Second system of the musical score. The treble clef staff contains chords with a *dim.* (diminuendo) marking. The bass clef staff features a triplet of eighth notes.

Third system of the musical score. The treble clef staff contains chords with a *più p* (pianissimo) marking. The bass clef staff features a triplet of eighth notes. The system concludes with a *p* (piano) marking and a *un peu marqué* (slightly marked) instruction.

Fourth system of the musical score. The treble clef staff contains chords with a *cresc.* (crescendo) marking. The bass clef staff features a triplet of eighth notes. The system concludes with a *f* (forte) marking and a *en animant* (animating) instruction.

Fifth system of the musical score, starting with measure 41. The treble clef staff contains chords with a *rit.* (ritardando) marking. The bass clef staff features a triplet of eighth notes. The system concludes with a *dim.* (diminuendo) marking, a *cresc.* (crescendo) marking, and a *en animant* (animating) instruction.

Sixth system of the musical score. The treble clef staff contains chords with a *rit.* (ritardando) marking. The bass clef staff features a triplet of eighth notes. The system concludes with a *dim.* (diminuendo) marking, a *cresc.* (crescendo) marking, and a *en animant* (animating) instruction.

42

Très animé. ♩ - 160.

più dim. *pp*

cresc. poco a poco

43

f *Tromp.*

f *Tromp.*

44

dim. *Tromp.*

Contraltos.

p
O Gaî - té, quand tu t'é - veil - les

p
O Gaî - té, quand tu t'é - veil - les

pp

Mai ga - zouil - le dans les nids; Et les fleurs de

Mai ga - zouil - le dans les nids; Et les fleurs de

leurs cor - beil - les Vi - dent leurs tré - sors bé - nis;

leurs cor - beil - les Vi - dent leurs tré - sors bé - nis;

Le vin mous - se dans le ver - re A la table où

Le vin mous - se dans le ver - re A la table où

46

tu pa - rais; Et la dan - se s'ac - cé - -

tu pa - rais; Et la dan - se s'ac - cé - -

ppp

lè - re quand jail - lit ton ri - re frais!

lè - re quand jail - lit ton ri - re frais!

1^{re} et 2^{es} Sop.

47

ff Con. O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les

ff Ten. O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les

ff O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les

ff Bass O Gaî - té, quand tu t'é - veil - les, Mai ga - zouil - le dans les

ff marc.

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

nids, Et les fleurs de leurs cor-beil-les Vi-dent leurs tré-sors bé-

ff marc.

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

nis; Le vin mous-se dans le ver-re A la table où tu pa-

48

mf

mf

mf

mf

49

f

- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f

- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f

- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

f

- rais, Et la dan-se s'ac-cé-lè-re Quand jail-lit ton ri-re

ff

frais!

mf

frais! O Gaî-té com-pagne ai-ma-ble Et fi-dè-le

mf

frais! O Gaî-té com-pagne ai-ma-ble Et fi-dè-le

frais!

mf

marc.

Contr.
des ai - eux! —

Tén.
des ai - eux! —

Basses.
p
O Gaî - té, com - pagne ai -

p
marc.

- ma - ble, Notre hô - tesse ac - corte, af - fa - ble,

2^{ds} Sop.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

1^o et 2^o
mf

Ténors.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

mf

Barytons.
p cresc.
O Gaî - té, com - pagne ai - ma - ble O Gaî - té, com -

mf Basses.

p > cresc >

52

-paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des

-paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des

-paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des

-paigne ai - ma - ble, Notre hô - tesse ac - corte, af - fa - ble, Qui pré - si - des

8

ff

dans ces lieux!

dans ces lieux!

dans ces lieux!

dans ces lieux! A ces jou - tes pa - ci - fi - ques,

8

p

cresc.

3

53

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

mf cresc. *ff*

A ces fê - tes ma - gni - fi - ques Don - ne tes é - clats ma -

ff

Don - ne tes é - clats ma -

54

1

2

3

- gi - ques, Prê - te ton sou - ri - re ra - di - eux!

- gi - ques, Prê - te ton sou - ri - re ra - di - eux!

- gi - ques, Prê - te ton sou - ri - re ra - di - eux!

- gi - ques, Prê - te ton sou - ri - re ra - di - eux!

Tromp.

Musical score for measures 53-54. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. All staves begin with a key signature of one sharp (F#) and a common time signature (C). Measures 53 and 54 contain whole rests on all staves.

Musical score for measures 55-56. The score consists of two staves. The first staff is treble clef, and the second is bass clef. The key signature is one sharp (F#) and the time signature is common time (C). Measure 55 begins with a forte dynamic (f) and a melodic line in the treble staff. Measure 56 begins with a piano dynamic (p) and a melodic line in the bass staff. The score includes the markings *pp subito* and *cantabile.*

Musical score for measures 57-58. The score consists of two staves. The first staff is treble clef, and the second is bass clef. The key signature is one sharp (F#) and the time signature is common time (C). Measures 57 and 58 contain whole rests on both staves.

Musical score for measures 59-60. The score consists of two staves. The first staff is treble clef, and the second is bass clef. The key signature is one sharp (F#) and the time signature is common time (C). Measures 59 and 60 contain whole rests on both staves.

Trompettes.



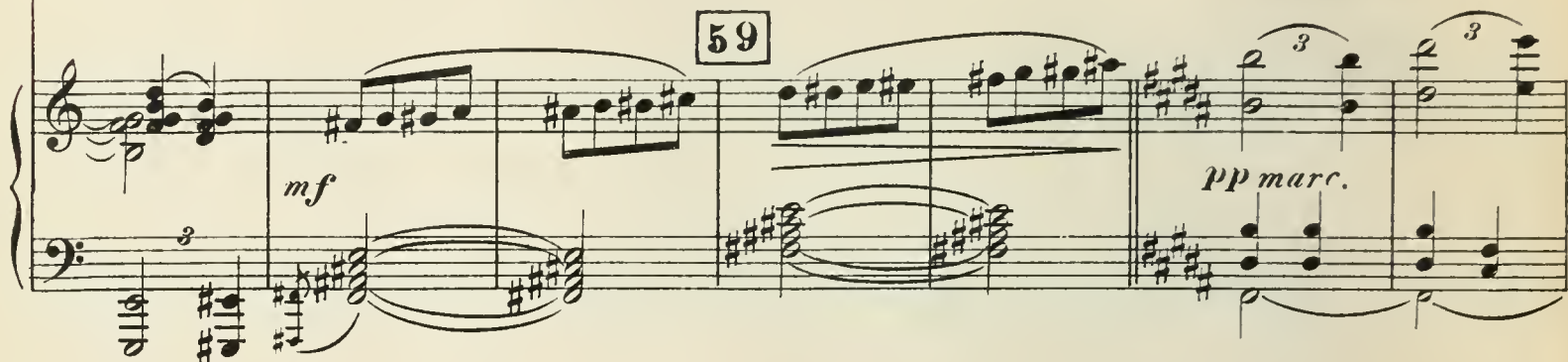
58



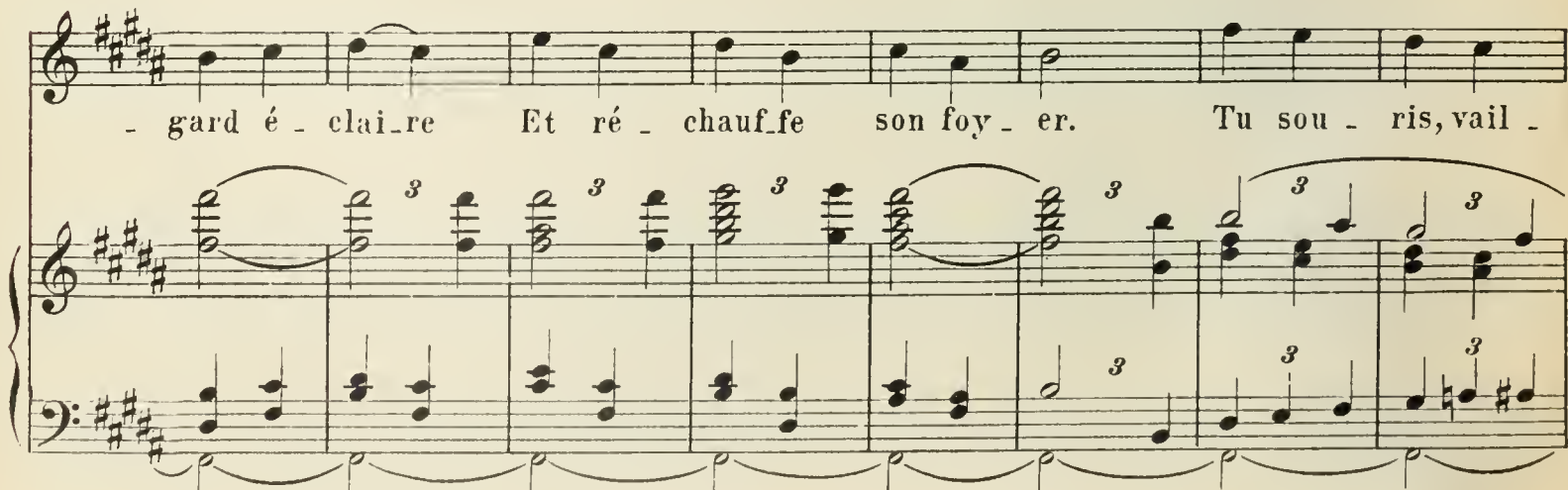
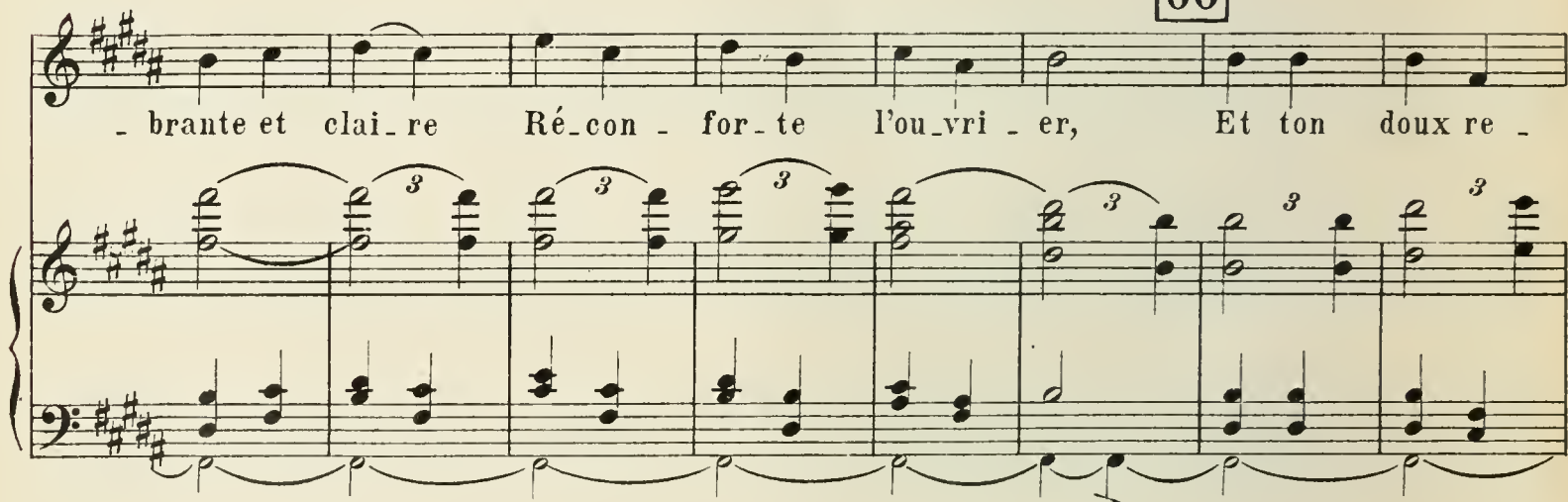
Sop.

Ta chan - son vi -

59



60



61

lante et fiè-re, OÙ me-na-ce le dan-ger, Et fleu-ris le

62

seuil de pier-re, OÙ s'ar-rê-te l'é-tran-ger.

Basses.

A nos

63

Sopranos.

Contraltos.

Ténors.

Basses.

cresc.
p

A ces jou-tes pa-ci-fi-ques,

p cresc.

A ces jou-tes pa-ci-fi-ques,

fê-tes ma-gni-fi-ques,

tutti.
ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

Prê - te tes é - clats ma - gi - ques, Ton sou - ri - re ra - di -

ff

64

p

- eux. A nos jou - tes pa - ci - fi - ques, A nos fê - tes ma - gni -

p (quelques)

- eux. A nos jou - tes pa - ci - fi - ques, A nos fê - tes ma - gni -

3 p

- eux. Aux jou - tes pa - ci - fi - ques, Aux fê - tes ma - gni - fi -

3 p

- eux. Aux jou - tes pa - ci - fi - ques, Aux fê - tes ma - gni - fi -

p

mf

65

_fi-ques Don-ne tes é - clats ma - gi-ques, Ton sou - ri - re ra - di -
 _fi-ques Don-ne tes é - clats ma - gi-ques, Ton sou - ri - re ra - di -
 _ques Pro - di - gue tes sou - ri - res, Et tes é - clats ma - gi -
 _ques Pro - di - gue tes sou - ri - res, Et tes é - clats ma - gi -

_eux! O Gaî - té, quand tu t'é - veil - les,
 _eux! *f*(Tous.) O Gaî - té, quand tu t'é - veil - les,
 _ques! *f* O Gaî - té, quand tu t'é - veil - les,
 _ques! *f* O Gaî - té, quand tu t'é - veil - les,
più f

66

O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le
 O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le
 O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le
 O Gaî - té quand tu t'é - veil - les, Mai ga - zouil - le

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

67

dans les nids, Mai ga - zouil - le dans les nids bé -
 dans les nids, Mai ga - zouil - le dans les nids bé -
 dans les nids, Mai ga - zouil - le dans les nids bé -
 dans les nids, Mai ga - zouil - le dans les nids bé -

f 1 2 3 4 5 6 7

f *f* *f*

f

ff marc.

8 *ff* 68

ff *ff* *ff*

Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

Et tu fleu - ris le seuil de pier - re, Où s'ar - rê - te l'é - tran -

ff *sf* *fff*

3 3 3 3

69

1

ger — Tu sou _ ris vail _ lante et fiè _ re OÙ me _ na _ ce le dan _ ger —

ger — Tu sou _ ris vail _ lante et fiè _ re OÙ me _ na _ ce le dan _ ger —

ger — Tu sou _ ris vail _ lante et fiè _ re OÙ me _ na _ ce le dan _ ger —

ger — Tu sou _ ris vail _ lante et fiè _ re OÙ me _ na _ ce le dan _ ger —

Trompettes.

2

3

4

5

70

1

2

3

O Gaî - té!

O Gaî - té!

O Gaî - té!

O Gaî - té!

ff

Cres.

(Tutti unis. sur SOL, ad lib.)

71

4 5 1 2 3 4

O Gaî - té! O Gaî - té! O Gaî - té! O Gaî - té!

fff marc.

8.....

8.....

3 3

marc.

72

73

74

meno f *ff* *dim.*

75

rit. *più p* *cresc.*

Ténors.

Le double plus lent. (♩ = ♩) **76**

les Basses.

mp *mp*

O ma Bel - gi - que o

O ma Bel - gi - que o

ff *p*

mon libre et cher pa - ys, Toi, dont le

mon libre et cher pa - ys, Toi, dont le

p

sempre

nom res - - plen - dit dans l'his - toi - re! De l'œu - vre

nom res - - plen - dit dans l'his - toi - re! De l'œu - vre

77

de tes fils sois fiè - re Ta gloi - réé - clate et ray -

de tes fils sois fiè - re Ta gloi - réé - clate et ray -

-onne en leur gloi - re! Ta gloi - réé - clate et rayonne en leur gloi -

-onne en leur gloi - re! Ta gloi - réé - clate et rayonne en leur gloi -

rall.

Tempo. Légèrement élargi.

Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

-re! Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

-re! Sa - lut, lu - miè - re, Sa - lut clair et doux ma -

ff marc.

78

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

_tin Char - mes, beau - tés, ger - mes

Tromp.

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

for - ces fé - con - des Tra - vail hu -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

- main, puissant gé - ni - e Qui d'un é -

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

lan joins les cœurs et les mon - des, Sa-lut à

toi, salut travail, génie hu-main ——— Qui joins les mon - des!

toi, salut travail, génie hu-main ——— Qui joins les mon - des!

toi, salut travail, génie hu-main ——— Qui joins les mon - des!

toi, salut travail, génie hu-main ——— Qui joins les mon - des!

marcatiss.

animato.

80

rall.

Sopranos.

Contraltos.

Ténors.

Basses.

f *ff*

Sa - lut à toi Sa -

Sa - lut à toi Sa -

Sa - lut à toi Sa -

Sa - lut à toi Sa -

Plus élargi.

fff

And.

fff

fff

fff

fff

fff

Sa - lut à toi!

Sa - lut à toi!

Sa - lut à toi!

Sa - lut à toi!

Sa - lut à toi!





M Gilson, Paul
1533 Cantate pour l'inauguration
G45C3 de l'Exposition internationale
 de Bruxelles, 1897. Piano-
 vocal score. French,
 Cantate

Music

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